



Number 19

June 1964

OUR SOCIETY

Part.2.

by Ted Lewis

In 1952 our Society moved to the present Headquarters at "The Horse and Groom". Our President then was Mr. Adrian Sykes, who, like his illustrious predecessor, was an inventor of no mean achievement. He was the patentee of a number of important inventions in connection with the engineering profession, but of interest to us is the fact that he discovered an improved method of making 'Blue Amberol' type cylinders. He was, however, involved in the usual storm of litigation over patent rights which have bedeviled the talking machine industry since its inception. It seems to me, that at a time when nobody in the trade wanted to produce cylinder records, they did not want Mr. Sykes to either. He was the patentee and producer of the 'Sykes Electrograph', an ingenious invention of a magnetic pickup for playing cylinder recordings. It still remains the best method of reproducing cylinders electrically. No long before his death he shewed me his latest version of this pickup, upon which the stylus pressure could be adjusted to one thousandth of an ounce.

The Hon. Secretary, Mr. R. H. Clarke, also produced a pickup for hillandale recordings on cylinder or disc. These worked on the Piezo crystal principle, using bender type crystals of Rochelle salt as activators. With the deaths of both of these gentlemen, hill and dale pickups became unobtainable.



If I may be permitted to mention myself, in 1959 I made a small contribution to the technical side of our Society when I produced the first stroboscopes for cylinders.

The death of Mr. Clarke in the Spring of 1957 left the Society without a Secretary, so Mr. Robert Wormald stepped into the breach and continued as Hon. Sec. until his own ill-health forced him to resign in 1963. I must pay tribute to his work, for he founded the 'Hillandale News' and introduced 'country' and 'overseas' membership. We have honoured him by making him an Honorary Vice President.

When the Presidency became vacant upon the death of Mr. Sykes in November 1959, Major Annand was elected as our third President; a position which he has graced ever since. In 1963 a particularly fine bust of Mr. Edison was found, bearing upon the plinth the inscription, "Edison 1890. With the compliments of Colonel Gouraud". Major Annand was able to acquire this historical relic and subsequently with great generosity presented it to the Society.

In 1963 Mr. Ernest Bayly took over from Mr. Wormald as Hon. Sec. and editor of the 'Hillandale News' which he has enlarged and improved beyond all recognition. He has done much work in increasing the membership, so that we now have members in all five continents.

Another of our Vice-Presidents is Mr. James Dennis of Ipswich, publisher and Editor of the "Record Collector". This delightful magazine goes out all over the world wherever there is culture and love of the vocal art.

Thus the City of London Phonograph and Gramophone Society, which was the very last of the Edison Societies to be formed has outlived them all. In this short historical survey there must inevitably be omissions, but I have no doubt that now published, many interesting events of the past will come to light, and then of course the future must hold in store much interest for the Society. I hope this will prove to be a nucleus around which a more worthy historian will write.

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### AMELITA GALLI-CURCI: HER CAREER & RECORDS

By Bryan Marchington.

#### 1. Introduction and brief biography

There seems to be general agreement that the voice of Amelita Galli-Curci is one of the most immediately appealing to be heard on discs and many collectors would agree also that a number of her recordings, like the 'Sonnambula' items, ought to be in every collection of celebrated singers whether specialising in her or not. For the beginner she is an ideal choice - her best recordings are most easily acquired and are inexpensive, and the two fine "Camden" L.P. re-issues make a good starting point: twenty five in all and each one a fine example of her art. It is not easy for anyone (in the British Isles at any rate) whose collecting



activities have commenced during the past twelve years or so to obtain information about even so popular a recording artist as Galli-Curci and I hope that this article in four parts, though necessarily brief, will provide the essential details.

She was born Amelita Galli in Milan on 18th. November, 1882, her mother being Spanish and her father Italian. Her childhood was spent in an atmosphere of music and culture and her education, both general and musical, was of the best. At the Milan Conservatory she was awarded the gold medal for the piano and was offered a teaching post which she accepted but her heart was set on becoming a concert pianist. This idea was reluctantly dropped on the advice of Mascagni, a close friend of the family, who advised her to take up singing instead. A satisfactory teacher could not be found so she decided to teach herself using a combination of the Manuel Garcia and Lilli Lehmann methods with some assistance from her opera-singer grandmother. Then came two set-backs. First, the grandmother died and then her father's business ran into difficulties. This necessitated her father and brothers going to South America leaving Amelita to support her mother with the money from her piano lessons.

She persisted, however, with her singing and an impressive rendering of 'Care Nome' at a private party led to her operatic debut as Gilda in Trani on 26th. December, 1906. In February 1908 she married Luigi Curci, Marchese di Simeri, and in April of that year made her debut at the Rome Costanzi Theatre in Bizet's "Don Procopio". From then until 1916 her career became increasingly successful, with appearances all over Italy, engagements in Egypt, Spain, Russia and several South American tours. Among her colleagues during this period were Anselmi, Bonci, Caruso, De Luca, Ruffo, Schipa Sammarco, Smirnoff, Stracciari and Zanatello.

In 1916 after a tour of South and Central America she went to New York for a holiday taking with her a letter of introduction to the Victor Talking Machine Company. This led to the first of her tremendously successful recordings. A friend persuaded her to audition for Campanini who engaged her for the Chicago Opera. She made her debut there on her thirty-fourth birthday as Gilda and was wildly acclaimed. This was followed by her Lucia, Violetta, Juliette and Rosina. In January 1918 the Chicago Opera visited New York and presented Galli-Curci in "Dinorah" resulting in the same outstanding success. In 1920 she divorced Luigi Curci and the following year she married her accompanist, Homer Samuels, and became an American citizen. She was then engaged by the Metropolitan and to her fell the honour of opening the season on 14th. November 1921 in "Traviata" with Gigli and De Luca. This came about through the death of Caruso who had been the star of the opening opera for many years.

Galli-Curci then became the Metropolitan's biggest attraction. Until 1923 she was a member of both companies but left the Chicago Opera in that year. Her first professional visit to England was in 1924 and 1925 saw her in Australia. There was



an extensive tour of the Far East in 1929. In 1930 she left the Metropolitan to concentrate on concert singing. An unhappy tour of Europe which included visits to Prague and Budapest found her in poor health and many concerts had to be cancelled but later in the year she returned to England for a more successful tour. In 1932 she went to South Africa and again to Australia. There was a further tour of England in 1934. 1935 saw the last of her tours abroad in Japan and India. An operation now became necessary for the goitre from which she had suffered for fifteen years and the tumour was removed on 10th August. For a while it seemed that her voice was not only recovering but was acquiring greater volume and she commenced to study Tosca and Aida. In November 1936 she made an ill-advised premature return to opera in Chicago as Mimi and it was not a success. There followed a few concerts in 1937 and she retired in 1938.

During her retirement Galli-Curci devoted her leisure hours to the piano and painting. She and her husband, who died in 1956, had lived for many years in California and her death occurred on 26th. November, 1963, at La Jolla.

(to be continued. Part two will deal with her twelve-inch records)

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#### AROUND THE MUSEUMS

by O.W. Waite

Mention of a 'Klingsor' gramophone in the April issue of 'Hillandale News' reminds me of the only one I have seen. Essentially it was the same as a table model with a lid, but is built with cabinet work above the turntable. From the tone <sup>arm</sup> rises a small horn, rather like the bottom half of a cygnet horn, this is concealed in the upper cabinet, and the mouth terminates in a baffle board forming the front of the cabinet. This panel is really a pine sounding board, fitted with steel harp-zither wires and tuning pins, the wires being strung over the mouth of the horn, this forms also the sound-hole. There are no dampers. One would need a keen musical ear to play this harp-zither and accompany the record playing on the turntable! The record shown was 'The Bells of St. Malo' played by the Earl of Lonsdale's Private Military Band (Favorite label). The date given was 'about 1900'. This was in the Newport (Mon) Museum. Also shown was an Edison 'Standard' with 2-min wax cylinders and an 'Ariston' organette, 22 note, hand turned, with cardboard perforated disc tunes. Both 'Klingsor' and 'Ariston' were German-made. The 'Klingsor' I have described may not be the same model as mentioned by our correspondent.

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#### PETS CORNER

Motor cycle advert:-

"For sale . . . 1960 Lambretta, or will exchange for a pram and a few toys."



"NAUGHTY MARIETTA" by Gerry Annand

From the 1st to the 7th. April I was privileged to be the guest of your Secretary at his home at Bournemouth. ((Privilege? - It was a pleasure for me too. Ernie.)) By a stroke of good fortune, the Bournemouth & Boscombe Light Opera Company were presenting, from the 6th, at the Pavilion Theatre, a first ever production in the south of England, of Victor Herbert's most popular operetta "Naughty Marietta".

This was first produced at the Wieting Opera House, Syracuse, New York on 24th. October, 1910. Its first and only presentation here was when Victor Herbert had a London season in 1913, following the success of his Cello Concerto at the Queens Hall in September 1910

The interest for Edisonites is, of course, that Victor Herbert was the Musical Director of the Edison organisation from June 1909 to 1915, during which time he formed the American Symphony Orchestra, and made many excellent recordings with his own orchestra. Most people know the music of "Ah! Sweet Mystery of Life" and "I'm Falling in Love with Someone", but the stage presentation is a closed book to practically everybody.

The opening scene of "Naughty Marietta" is startling. The curtain rises on the port of New Orleans, then, as now, decidedly French in character, three sides of a square, and on the fourth, the harbour.

Enter three girls with a barrowful of cut flowers, followed by townsfolk, sailors, militia, etc., with an accompanying hubbub. Suddenly the deep toll of a single bell from a building on the left, emerge two nuns leading a caterpillar of eight novices in brown habits and white linen tricorn hats. Immediately, the noise ceases, and the crowd fall to their knees as the cortege passes into an adjoining building on the right. Again pandemonium, and the hummed melody of "Ah! Sweet Mystery of Life". Everybody stops. "Naughty Marietta" emerges from a well and the spell is broken.

Surely the opening scene to satisfy anyone.

A word about the ballet.

Nearly all of Herbert's plays insert a ballet between the acts, and in "Naughty Marietta" it includes marionettes as well. It opened with Pierette with a sugarloaf hat and a horizontally flared skirt standing on one leg with the other flung out, and arms as stiff as broomsticks, frozen into immobility, for nearly five minutes, while Herbert's lovely music and the multi-coloured limes, played round her. When the ballet came into action, Pierette was content to weave, on her toes, among them.

This was an evening to remember and, even Ernie with his mind on the Hillandale News, was spellbound.

What completed the riot was six curtain calls when the entire cast sang, alternately, "Ah! Sweet Mystery of Life", and "I'M Falling in Love with Someone"

Edison Blue Amberols-1775 'Ah! Sweet Mystery of Life'

5487 'Selection from Naughty Marietta'

Both by Victor Herbert and His Concert Orchestra.



- WANTED "Twentieth Century" Graphophone  
regardless of condition
- WANTED Overhead carrier arm and cygnet horn
- WANTED All historical recordings, all speeches,  
on any type of record.
- WANTED The largest model E.M.G. acoustic hand made gramophone  
that the firm made.
- WANTED Any hand-crank cylinder or disc machine, or any  
parts for same. Regardless of condition.
- WANTED Any pre-1895 recordings.

"THE TALKING MACHINE MUSEUM"

Cressing,  
Braintree, Essex.

All letters welcomed. Visitors by appointment only.

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WANTED WANTED WANTED

ALL discs of JOHN COATES

Any pictures or literature on same.

E.C.Gray, [REDACTED], Baddow, Chelmsford, Essex.

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WANTED WANTED WANTED

A complete Model C Reprodncer

Christopher Booth, [REDACTED], Westbourne, Bournemouth.

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THUMB NAIL SKETCHES By Tyn Phoil

No.14. Blue Amberol 1862 God is Love; His Mercy Brightens.  
by Agnes Kimball, soprano; Reed Miller, tenor;  
Frank Croxton, bass.

These three singers form part of the celebrated Croxton Quartette  
and are here presented in the less usual Trio form.

The words of this oratorio-type hymn were composed by Sir  
John Bowring (1792- 1878). He was born at Exeter and apart from  
his deep interest in hymn writing, held many Government positions,  
twice a Member of Parliament, he was knighted in 1854.

Conradin Kreutzer, born in Baden in 1780, wrote the music. He  
is immortalised by Beethoven who dedicated the celebrated  
Kreutzer sonata for violin & orchestra to him.

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"So, you didn't propose to her after all?"

"No, and I'm not going to! When I got to her house I found her  
chasing a mouse with a broom." Edi-smile.

Wanted by Ernie Bayly. Cal Stewart 'Uncle Josh' cylinders, Edison 2min. 3875 - 3907  
Edward M. Favor on 2 and 4 minute.



STARS AND STRIPES FOREVER March- 1896

Movements have been raised to adapt this as the U.S. official march, without success. Sousa wrote words which are sung to the march in America, but of several dozen versions known to the writer, only one (By The Welsh Guards on Rex) has a vocal refrain.

Standard 93, Blue Amberol 2104, Disc 50250

SUMMER GIRL Standard 10277

THREE QUOTATIONS SUITE

The King of France Blue Amberol 5441  
I, too, was born in Arcadia " 5474  
The Nigger in the woodpile " 5507

THUNDERER March

An early composition, considered to be Sousa's best street march.

Standard 9537, Amberol, part of 404, Disc 50627

U.S. FIELD ARTILLERY March, 1917

Incorporates "The Caisson go rolling along", the U.S. Field Artillery song. First performed at the New York Hippodrome for the Women's Auxiliary Naval Recruiting Station.

Disc 50688

UNITED SERVICES PASSING IN REVIEW March

A medley march written at the time of the Armistice to celebrate Allied victory.

Blue Amberol 2644

VOLUNTEERS March. Blue Amberol 3512

WASHINGTON POST March - 1889

Composed to accompany the award of prizes in a school - children's essay contest organised by the newspaper of that name. Sold outright for 35 dollars.

Standard 97 - Blue Amberol, part of 5301, Disc 51377

WEDDING MARCH - 1918

Wartime feeling led the American Defense Scouts to organise a committee to suppress all things German, and was written at their request. First played Philadelphia 6th. August.

Blue Amberol 3732

WISCONSIN FORWARD FOREVER March.

Blue Amberol 3481 Disc 50482

YORKTOWN CENTENNIAL March. - 1881

An early march commemorating the surrender of Cornwallis to Washington at Yorktown, Virginia in 1781, in the closing stages of the American War of Independence.

Blue Amberol 4463 Disc 50904

WANTED BY ERNIE BAYLY + + + + + + + +

All Pathé cylinders by Marie Kendal, Marie Lloyd, Tom Costello, Kate Carney, Fred Earle, George Lashwood, Wilkie Bard, Victoria Monks, Vesta Tilley, Vesta Victoria, Harry Fragson, Harry Lauder.



by Ted Lewis.

Stuck to the inside of his window was a piece of glass upon which was written, "Phonographs repaired, bought, sold an exchanged".

This was interesting so I kept watch upon his window. After a while I noticed that as the bottles of hair oil decreased, the cylinders increased: until the cylinders pushed the bottles out of the window altogether. Later, phonographs appeared, then a small work-bench was built into the window and one could see the old soldier at work on his repairs. The phonographs finally pushed the hair cutting right out of the shop as the cylinders had pushed the bottles out of the window. This seemed natural enough, when one considered the activities of a go-ahead barber on the other side of the street. At this time I was serving my apprenticeship to a dentist just along the way and I used to look in the old chap's window every time I passed, just to see what fresh treasures it contained. On looking in one morning I saw him standing just inside the window beckoning me to come in.

He wanted to know if I would do him a favour. I said that I would and he asked me if I could kindly lace up his boots as he could not reach down. His daughter usually performed this service, but was in hospital for a few days. I helped him each morning while she was there and it was during this time that I learned his story. He had served twenty two years in a regiment of Fusiliers and in 1899 was on the point of coming out on a pension. Soldiers' pensions in those days being only a few shillings weekly. Then the "Boer War" broke out and the regiment was ordered to South Africa. Somehow he could not see his old comrades go without him, so he enlisted again for the duration. It was during this campaign that a Boer shell burst too near to be comfortable and both his legs were smashed. With the rough field surgery of those days his knees had become fixed, never to bend again, hence his need for my help. I understood then his recent unconcern for the shell that had burst in the street outside. That one had only broken his window.

When his daughter returned, my help was no longer required. The old man said, "I know that you are very interested in phonographs, so I thought that if you cared to spend an hour or so in here of an evening, I could teach you all there is to know about their repair and maintenance. It is just as well to have a second trade in your hands, then if the teeth ever let you down, you can always scrape a living by repairing phonographs the same as I do."

The wisdom of this was obvious and it was a chance not to be missed, and so commenced an association both friendly, and mutually helpful that was to last several years.

(to be continued)

OBITUARY. + Maurice + Marechal + the + distinguished + cellist + died + in + Paris + recently, + aged + 71. + He + was + a + principal + cellist + with + the + Conservatoire + Orchestra + 1920-25 + and + appeared + as + soloist + with + most + of + the + world's + leading + conductors. + His + Edison + Blue + Amberols + are: - 4489 La Cinquantaine (Gabriel - Marie) 29073 Largo from Sonata in G Minor (Marcello).

The next issue of THE HILLDALE NEWS will be published on 11th. August. Closing date for copy is 25th. July.



THE THINGS I SAY ABOUT THE RECORDS I PLAY No.5.

By Alec Kidd

Edison Blue Amberols - 2054 Praise Ye - Attila by Bohumir Kryl  
and his band

1991 Praise Ye - Attila

Vocal trio by Agnes Kimball,  
Reed Miller & Frank Croxton.

Once again I pair off two Blue Amberol cylinders because I like to play them together merging the melody of Bohumir Kryl into the exquisite vocal recording.

This trio has always been the most popular portion of the opera Attila and is now practically the only number of the opera which is heard to any extent.

Attila is one of Verdi's earlier and lesser known operas and was first produced in Venice in 1846. The scene is laid in the Roman Colony, Aquideja. The vocal record clearly develops into a song of thanksgiving and this is sung by soprano, tenor and bass voices praising in strong well-arranged words. The recording by Bohumir Kryl presents an orchestral power and variety of instrumental affect unique in the Edison catalogue.

The opera composer, Giuseppe Verdi, was born in Parma 1813, the son of a grocer. His aptness for music classified him as an infant prodigy. For a year he was tained by the village organist whom he succeeded at the early age of 10. He had a considerable struggle to obtain a more adequate musical education. His first opera 'Oberto' was written in 1838 and produced at La Scala, Milan, in 1839. This established him on the ladder of fame and during his full life of 88 years he became the idol of the Italian public, possibly also the most renowned operatic composer in the world when one recalls the continued vogue of Rigoletto, Il Trovatore, La Traviata and Aida. This latter was written at the suggestion of the Khedive of Egypt, being first performed on a sumptuous scale in Cairo in 1871. Attila first saw the light of day in 1846 when Verdi was 33.

On one occasion I had the pleasure of playing these two favourite records of mine during a 'recital' at a meeting of our Society. I played them in succession because in those early days I had not mastered the technique of using two phonographs and merging instrumental with human melody.

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ODDS AND ENDS by your Editor.

I had a very pleasant afternoon with our member Clifford Williams and his brother Stanley when they visited Bournemouth with the Welsh National Opera Company. If this Company tours in your direction it fully deserves your support. I saw 'Macbeth and 'Trovatore' which I thoroughly enjoyed. Clifford wants some Edison discs by Zanatello. Come on, offer him your spares!! On the weekend of 6th. June I visited Norwich in connection with the Phonograph Exposition. Our members Vincent Gardner and Edward Murray-Harvey put on a most magnificent display of disc and cylinder machines. The best collection under one roof for many years.



46 YOUR co-operation is URGENTLY requested.

Sydney Carter, with the help of various members, has almost completed the listing of all British Edison 2-minute issues. Please write to him at [REDACTED] Worthing, if you can identify the following cylinders. Most of them are pre-mid 1903 so are before the first "Talking Machine News" !! The publication of the catalogue only requires YOUR help.

12850 to  
12875 inclusive - 12883 to 12914 inclusive-  
12929 to 12947 inclusive - 12950 12951 13154 13177 13219

The enlarged issue of this Hillandale News is evidence of the interest of members in writing articles. However, please write more on all topics. Who can write us something on the early bands or instrumentalists? Here lies our present weakness.

Yet another appeal. Mr. Christopher Pulling, author of the excellent book on Music Hall songs "They Were Singing" has been asked to identify a song in which come the words "As happy as a kipper on the foam", but cannot. I hope one of you can assist.

Clifford Williams wants to buy an Amberola.

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WANTED WANTED WANTED

A reproducer for an Edison Standard 2 minute (model C-)  
A reproducer for an Edison Bell Little Gem 4 minute (model H?)

Walter Warner, [REDACTED], Worcester.

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EDISON CONCERT AND OPERATIC CYLINDERS

By Syd Gray

ELEONORA DE CISNEROS was born in New York 1st. November, 1878. Her real name was Broadfoot. She made her debut at the Metropolitan in Die Walkure as Rossweisse. She studied with Madame Celli in Italy and then De Reske and Trabadello in Paris. She sang in Turin in 1902. She was the first Queen of Spades at the La Scala, Milan for the 1905-6 season. She also created Candia della Leonessa in Figlio del Gorio during the same season. Two years later she was the first Clymenestria at La Scala. 1909 saw her at the San Carlo, Naples and also Parma. She sang at Covent Garden 1904-5-6-7- and also appeared in Lisbon, Vienna, Petrograd, Paris, Antwerp and at all the the important opera houses of South America. She toured Australia with Melba and appeared at the Manhattan Opera in the 1907 season. The Chicago Opera saw her from 1910 to 1915 then she joined the Havana Opera Company.

She recorded for G & T, Nicole, Pathé, Columbia. She died in New York in 1934. As can be seen from the above, she was a very popular mezzo and her Edison recordings show her voice to its full advantage. A particular favourite of mine is her Ben Bolt on Amberol.

4 min. wax

Blue Amberol

28040.0 wert Thou in the cold blast?

28180

28017 Ben Bolt

28103

28145 Home sweet home

4781 All udir del sistro (Carmen)

Who has a copy of Edison 8354 "Pooh Bah of Blackville Town" by Arthur Collins? David Bayley of Worthing would like a copy of the lyrics to add to his collection of Music Hall and old popular song lyrics. Ernie's hint. English Coca Cola cans are just the right size for sending one Blue Amberol in its box through the post.



|                                    |                         |
|------------------------------------|-------------------------|
| Diamond Discs                      | Unpublished discs       |
| 82176 Samson-Mon Coeur             | 10" Still wie die nacht |
| 82519 Faust- Faites lui mes aveux. | 12" -                   |
| 82520 Carmen-All udir del sistro.  | Don Carlos.O don fatale |
| 82521 Semiramide-Ah quel giorno    | Favorita- O mio fernand |
| 82522 Huguenots- Nobil signori     | Gioconda-Suicidio       |
| 82523 Trovatore-Stride le vampa    | Profete-Ah non fils     |
| 82524 Gioconda-Voce de donna       |                         |

MARIE DELNA, Contralto, was born in Paris 3rd. April, 1875 and died there 24th. July 1932. She was a pupil of Laborde. Her debut was at the Opera Comique 19th. June, 1892 in Le Troyens and she remained there till 1898. She appeared at Covent Garden during the 1894 season. She also appeared at the Manhattan Opera and joined the Metropolitan in 1910. Unfortunately, this famous contralto recorded only for Edison and Pathé and never made lateral-cut discs. All of her Edison items can be recommended, especially her Le Prophete 'Ah mon fils', which reveals her truly glorious contralto voice. She sang all the major contralto roles in Paris for years and appeared in many countries.

4 min waxes

Blue Amberols

|                                  |                              |
|----------------------------------|------------------------------|
| 40015 Samson-Mon coeur           | 28126 Le Profete-Ah mon fils |
| 40022 Le Profete-Ah mon fils     | 28135 Orfeo-Che faro         |
| 40029 La Gioconda-Voci di donna. | 28151 Samson-Mon Coeur       |
| 40023 La Favorita-Ah mon Fernand |                              |

Diamond discs

unpublished 12" Diamond discs

|                              |                               |
|------------------------------|-------------------------------|
| 83036 Berceuse               | Ofeo-Che faro                 |
| 83019 Le Profete-Ah mon fils | Samson-Mon coeur              |
| 83024 Samson-Mon coeur       | Les Troyens-Air des Didons    |
|                              | Werter-Les lettres de Werther |

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# BRITISH MUSIC HALL SOCIETY GARDEN FETE by David Bayley

Saturday 9th. May 1963 at Brinsworth House, Twickenham, will long be remembered by those who went along to enjoy themselves and to see how thirty retired members of the Show Business are now being cared ofor.

The afternoon was opened by Max Bygraves, who sang and introduced some of the other artistes present. A major attraction was a marquee crammed full with displays of pictures, curios and other "Music Hall Miscellania", organised by members of the British Music Hall Society. Of great interest was Harry Tate's "motor car" (a large plywood cut-out with many fittings), which has now been donated to the B.M.H.S. for preservation. Happily it is hinged in the middle, lessening the storage problem. There were also side-shows and two variety concerts inside Brinsworth House given by fifteen artistes including Trevor Morton, Renee Houston, George Lacy.

The sun shone and the day was a great success. It is hoped that the event will be an annual one. The B.M.H.S. is already laying plans to repeat last November's successful exhibition and show at MacDonald's Music Hall, in November.



It may be of interest to cylinder enthusiasts to know that Edison Ediphone dictating machines using wax cylinders are obtainable from the Edison Company in London, and its branches, at much reduced second-hand prices, that is about £10 for each machine. The Ediphones are sold in good working condition, although without guarantee. Servicing is still available and the cylinders can be purchased new at 5s.4d. each, or £3 - 3s. per dozen. Each record gives between 50 and 100 recording surfaces, being shaved.

The Edi phone closely resembles the earlier musical phonographs using wax cylinders, internally, such as the Edison 'Standard' except for its improved electric motor and special recording and reproducing facilities for office purposes. These machines are designed only for recording and playing back the spoken word, but it is possible to record music by fitting suitable phonograph horns. The wax cylinders are of the standard mandrel diameter but much thicker than normally and slightly more than six inches in length. They play at 100 r.p.m. for nine to ten minutes.

For office purposes it is necessary to purchase a recording machine called an Executive model with a speaking tube incorporating a clutch for instant stopping and starting, and a Secretarial fitted with headphones and a keyboard control for on/off and repeat. The electric shaver will perfectly shave a cylinder in two runs of thirty seconds each, to a mirror-like surface. The cylinders may appear expensive but are long-lasting and very economical, and when they become shaven to their minimum diameter are prevented from breakage by cloth imbedded on their inner surface. Cylinders made thin by continued shaving can still be used for making dubbings from early recordings.

To give an illustration of the efficiency of one of these machines, recently the writer re-recorded on an Ediphone an 1890 cylinder by Florence Nightingale, and was able to transcribe all but one word of her speech after the passage of 73 years. In another test a recording made by speaking only in an undertone and not directly into the mouth piece was reproduced through an Edison 'Fireside' horn and every word could be distinguished easily from the other side of the moderate-sized living room.

Enquiries for these machines should be made at Thomas A. Edison, Ltd., [redacted] London W.C.1. or the branch offices at Birmingham, Leeds, Manchester and Glasgow.

ERA ERA ERA + + + + + + + + +

I have seen only one of this make of single-sided disc, being a recording of a military band. I know of the existence of one other - also a military band. Can any member throw light on this make? Was its output devoted to military band music? = Editor.

FOR SALE. FOR SALE Beethoven's Concerto No. 5. Op. 73 (The Emperor) played by Artur Schnabel & The London Symphony Orchestra conducted by Dr. Malcolm Sargent. 5 discs in original album. H.M.V. DBL 685-9 Sides vary from 'almost new' to 'new' condition. 12s6d. (plus postage, if I cannot deliver to you at a Society meeting).

Congratulations to Timothy Massey on his most scholarly and well-illustrated recital. E.B.  
on Early English Concert Singers at our June meeting. An excellent 'maiden' recital.



By John N. Carreck.

(Being a description of some very early cylinders found by the writer at Wolverhampton)

11. "Cornet solo, 'Farewell Marguerite', played by Mr. G.B. Dayner". Medium brown wax, 1895-6. This is an adaptation of a tenor ballad by Boardman, often heard in its vocal form on later cylinders.
12. "Baritone solo, 'Thy Sentinel am I', sung by Mr. J.W. Myers". Medium brown wax, 1895-6. John W. Myers was a well-known baritone who recorded for Edison and Columbia, and established the Globe Record Company in New York a little after 1895. Major Annand states that this cylinder is announced by Myers himself. This ballad, by Michael Watson, would then have been considered as high-class music and sung at concerts.
13. "Mr. George J. Gaskin's 'Sally in our Alley'". Medium brown wax 1895-6. This is interesting, an early recording of this familiar song.
14. A barn dance announced as, "...? ... melody, played by Issler's Orchestra". The first words are now unintelligible. Medium brown wax, 1895-6.
15. "Negro song and dance, 'Dar's a Black Sheep in Every Flock', sung by Len Spencer. This early 'juke-box' item is accompanied by clog dancing and sheep imitations.

## (B) COLUMBIA PHONOGRAPH COMPANY, GENERAL

16. "'The Lovely Band', sung by J.W. Myers, for the Columbia Phonograph Company of Washington, D.C." This reference to Washington dates the recording to before 1898, and is thus c. 1895-97. Medium brown wax.

## (C) UNIDENTIFIED COMPANIES.

17. "Harry Seaman's great song 'Can't stop, can't stop, can't stop!'" This is an English Music Hall item so was probably made by the Edison-Bell Phonograph Corporation Ltd., as it was called before 1898. It is not clear if Harry Seaman is the recording artist. Medium brown wax, c. 1896-98.
18. "'The First ...?.. March, played by the ...?.. Band". The missing words cannot be understood. Probably United States Phonograph Co. Medium brown wax, c. 1895-6
19. Selection of waltz extracts played by a brass band. I can make nothing of the announcement. Medium brown wax, c. 1893-98.

(to be continued)

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LITTLE MENLO By George Frow

A connection with Edison in London that may not be known to all members has disappeared this April. "Little Menlo" was the name of a large house in Beulah Hill, about a mile from the site of the Crystal Palace, and it was there that Edison's London agent, Col. Gouraud was host to many eminent personages of the Victorian era in order to get them to record in his phonograph horn. It was, in short, the country's first recording studio.

Colonel Gouraud had been a cavalry officer on the Yankee side in the American Civil War, came to England and



settled at the Beulah Hill house in 1877, the year of Edison's tin foil phonograph; sometime afterwards becoming Edison's first agent in this country. As a tribute to his friend he named his house Little Menlo, the name being carved in a red terra-cotta arch over the carriage gates.

Gouraud and Edison corresponded regularly by Phonogram (cylinder) and in due course Little Menlo was visited by a host of Eminent Victorians from all walks of life, the Prince & Princess of Wales represented Royalty, there was Mr. Gladstone, even Kenneth Landfrey who recorded the bugle charge he blew for the Light Brigade at Balaclava. Florence Nightingale recorded for Col. Gouraud so did Browning and Lord Tennyson, Sir Henry Irving, Sir Arthur Sullivan, Joseph Pullitzer and H.M. Stanley, Lord Kelvin and Lord Rowton (who started the night's lodging scheme for London's poor). One of Col. Gouraud's assistants was George Bernard Shaw.

The nearby Crystal Palace concerts provided artists who were pleased to accept Col. Gouraud's hospitality afterwards and would gladly record for him for the novelty of hearing their own voices. In 1888 phonograph equipment was set up in the Press Gallery of the Crystal Palace to record what the Illustrated London News described as the "sublime strains, vocal and instrumental of Israel in Egypt", probably the first example of outside recording.

In later years, like so many large houses, Little Menlo fell into decay and was used by Croydon Council for housing families bombed-out during the War.

When member Ray Phillips of Los Angeles and the writer visited it several years ago, it was thoroughly investigated for signs of phonograph activity of sixty or seventy years previously, but debris and broken glass covered everything, and nothing could be found. The writer passed the house during April, and with the Society in mind, stepped warily between heaps of blazing woodwork to enquire of the sole demolisher if it were possible to acquire the Little Menlo arch. He was told that Croydon Council had arranged "to send it to the place of the same name in America." This was some consolation, for if the Society had the arch, wherever would it be put? - Not in my garden.

(Can't you picture it as a triumphal arch at the entry of The Horse and Groom? - Editor)

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A PLEASANT SURPRISE FOR YOU ALL

[REDACTED], London, S.W.12.

1st. June.

Dear Ernie,

I am pleased to tell you that I am feeling a lot better at the moment. I say at the moment because the warmer weather has much to do with helping my breathing.

I cannot say when I shall manage to get to a Society meeting to see you all again for I cannot walk very far just now and the slightest whiff of tobacco smoke starts me off choking and gasping. Never mind, things will brighten up no doubt, and in any case I still find time to smile and play my phonograph.

All for now, remember me to all those at Curtain Road. My best wishes, Bob.

Books wanted by Ernie Bayly. 'Itell you' by Albert De Courville. 'Mistinguett and her Confessions' by Hubert Griffith.



With his letter, Bob Wormald submitted notes on Vess Osman, together with a list of his recordings, the first part of which I am happy to include now.

VESS L. OSSMAN by Robert Wormald

His real name was Sylvester Louis Osman and he was born on the 21st. August 1868 at Hudson, New York. His father Frederick was of German extraction, and owned a bakery. Vess started to take banjo lessons at the age of twelve, eventually becoming so very efficient that he was in great demand at concerts all over the States.

He started to make records in the very early years of recording, the Columbia catalogue for 1896 listed 15 cylinders by Vess. He can also be heard on many records made by other artists, the 1899 record of Arthur Collins singing "The coons look alike to me", and "When uncle Joe plays his old banjo", he is also featured on some of Len Spencer's recordings, and also made several duets with Parke Hunter and Bill Farmer.

To his fellow artistes he was known as 'Plunks', and an early disc (Victor 1664) was called "Old Plunks New Coon Medley". He was also called Uncle Vess.

Under his own name he made cylinders and discs for Columbia, discs for Berliner and Victor, cylinders for Edison and cylinders for the United States Record Company.

He first came to England in 1900 at the invitation of Clifford Essex and appeared at many places of entertainment, St. James' Hall, Kensington Town Hall, and Carlton Hotel being some of them. He played both solo and with several well-known English players including Joe Morley and Charlie Green. He returned to this country in 1903 and during this visit he played by Royal Command before King Edward VII, (who himself played banjo), plus engagements at the Alhambra, Tivoli, and the Palace.

From 1918 until 1923 he led his own dance bands at various hotels and clubs in Indianapolis and Dayton. Then he and his son (Vess junior) formed a double act and went into vaudeville where they were a great success. On the stage at the Fairmount Theatre during a performance Vess suffered a sudden heart attack which led to his death a week later on 8th. December 1923. He is buried in Valhalla Cemetery, St. Louis, Mo.

(In our next issue we shall list Vess L. Ossman's cylinders)

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WE DO IT AGAIN - ANOTHER NEW CYLINDER CATALOGUE.

Edison 2 minute Cylinders - American issues 1888 to 1912, complete in three parts. Sydney Carter and Gerry Annand, with some assistance from Society members, have produced this new edition towards the complete documentation of all cylinders. This new set maintains the very high standard set by the previous catalogues. Price 30s. (\$ 6.50) post free from Major Annand, [REDACTED] Hillingdon, Middlesex.



WANTED

WANTED TO BUY

WANTED

CERTAIN OLD CYLINDER PHONOGRAPHS  
and

DISC PHONOGRAPHS

( all with outside horns )

VICTOR, EDISON, and COLUMBIA REPRODUCERS and PARTS.

EDISON Gold label long play records and L.P.  
reproducers.

Our wants are many and we can supply many items.

Send for our large WANTED TO BUY OR LARGE SALES LIST.

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U - S - A.

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WANTED

WANTED

WANTED

I require the following cylinders -

|  |                |                     |                |             |
|--|----------------|---------------------|----------------|-------------|
| 35005                                  | 35015          | by Arral            | 27087          | by D'Angely |
| 30010                                  | by Agostinelli | 28139               | by Farnetti    |             |
| 28248                                  | by De Treville | 26158               | by Guzalovitch |             |
| 22418                                  | by Daddi       | 35021, 28114        | by Labia       |             |
| Anything by Heinrich Hensel            |                |                     |                |             |
| 26086                                  | by Metzger     | 27065, 27110, 27130 | by Payan       |             |
| 26114                                  |                |                     |                |             |
| 30039                                  | by Rappold     | 40010, 40021        | by Sylva       |             |
| 40000, 40007, or, B150, B157 by Slezak |                |                     |                |             |

YOUR PRICE PAID - OR WILL EXCHANGE

S. Gray, [REDACTED], GLASGOW. S.W.I.

Advertisers please note: This issue will reach just over 300 known collectors plus, perhaps, their friends.

On the opposite page, our artist has portrayed the famous Music Hall artist Mr. George Robey as he appeared in the 1890's. He recorded for Edison & G & T during the first few years of this century & later for Columbia









THE  
END OF THE  
WORLD  
AND THE  
BEGINNING OF  
THE NEW



A list collated by Ernie Bayly

At the Surrey Theatre under Mr. George Conquest-

1886-7 Jack and the Beanstalk 1887-8 Sinbad the Sailor

At the Theatre Royal, Drury Lane, under Sir Augustus Harris-

1888-9 Babes in the Wood 1889-90 Jack and the Beanstalk

1890-91 Beauty and the Beast 1891-2 Humpty Dumpty

1892-3 Little Bo-Peep 1893-4 Robinson Crusoe

1894-5 Dick Whittington & his Cat 1895-6 Cinderella

1896-7 Aladdin 1897-8 Babes in the Wood

1898-9 The Forty Thieves 1899-1900 Jack and the Beanstalk

1900-1 Sleeping Beauty & the Beast 1901-2 Bluebeard

1902-3 Mother Goose 1903-4 Humpty Dumpty

Throughout the Drury Lane pantos, Dan Leno was supported by Herbert Campbell, whose large frame and slow movements were a perfect foil to Dan's agility. Over the years they became a team and often 'ad libbed' their 'turns' together. The death of both of them during 1904 ended what was surely a 'Classic Period' for the pantomime.

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WANTED ACCORDION DISCS : WANTED ACCORDION DISCS

PIETRO FROSINI

BEKA 460 An American Rag- An Operatic Rag

470 Wedding of the Winds - Rigoletto Fantasia

520 Amoreuse Waltz - The Aristocratic Coon

WINNER 2077 Poet and Peasant overture, 2 parts

2145 The Aristocratic Coon - The Glow Worm Intermezzo

2433 Amoreuse Waltz - Wedding of the Winds

VELVET FACE (Edison Bell)

1084 Poet and Peasant Overture - 2 parts

1090 Glow Worm - Amoreuse Waltz

1098 Wedding of the Winds - The Aristocratic Coon

G. ARDITI

COLISEUM 140 A Ragtime Gem - An Autumn Idyll

163 American Rag - Intermezzo Two Step

207 Operatic Selection - Amoreuse

PIETRO DEIRO

REGAL G6714 The Blue Danube - Luna

G6730 Donauwellen (Danube Waves) - Firefly Waltz

G6770 Blaze Away March - Tranquillo Overture

G7027 Faust Waltz - Pagliacci Selections

PIETRO & GUIDO DEIRO all discs, please report what you have

S. FREGOLI any on SCALA

Please let me know what you have for disposal by these artists, even if not the titles listed above. I may not know about them.

Stanley Bozynski, [REDACTED] Wyandotte, Michigan 48192. U.S.A.

(I would like to correspond with all collectors of recordings of the accordion and concertina)



I want these EDISON DISCS

MUZIO - 82320 82267 82291 82305 82309

ANSEIMI 83015 ZANATELLO 82294 LAZZARI 82567

I want these Blue Amberol cylinders

FARNETI 28139 GALVANY 28123

C. ALBANI 28141 JURN 28217

CONSTANTINO 28150 LAURENTI 28059

URLUS 28204 HABERL 26129

SANDEN/BORDEN 26149 SANDEN/GARRISON 26152

DADDI/RESCHIGLIAN 22407 DADDI 22418

22408 CILLA 22447

22409 PAYAN 27110

DANGELY 27078

27082

27087

27093

27100

AVEZZA/DADDI 22412

22415

22460

ASSELUI several wanted

Good prices offered. I have some Amberols from the Spanish list for exchange.

I have for sale a large Pathé soundbox (no stylus), or will exchange for cylinders.

L.T. EMMETT. [REDACTED], Ruislip, Middlesex.

+ + + + + + + + + +  
WANTED WANTED WANTED

ALL MODELS of BERLINER GRAMOPHONES & BERLINER RECORDS.  
RECORDS of HISTORICAL, FAMOUS, NOTORIOUS, PERSONALITIES.

MUSICAL VIEW CARDS

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These items are required by a Member who wishes to remain anonymous at this stage. Send all correspondence to Ernie Bayly.

+ + + + + + + + + +  
WANTED PRE- 1930 RECORD CATALOGUES

either to buy or exchange

I want Vocalion 1925, 1926, 1927, 1928, 1929, 1930, 1931.

Gennett " " " " " " "

Paramount " " " " " " "

I have many others for trade; Victor, Columbia, Edison etc. etc.

G.O. Moran, [REDACTED] Lodi, Wisconsin 53555, U.S.A.

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THE HILLDALE NEWS is the official magazine of the  
CITY of LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

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